

ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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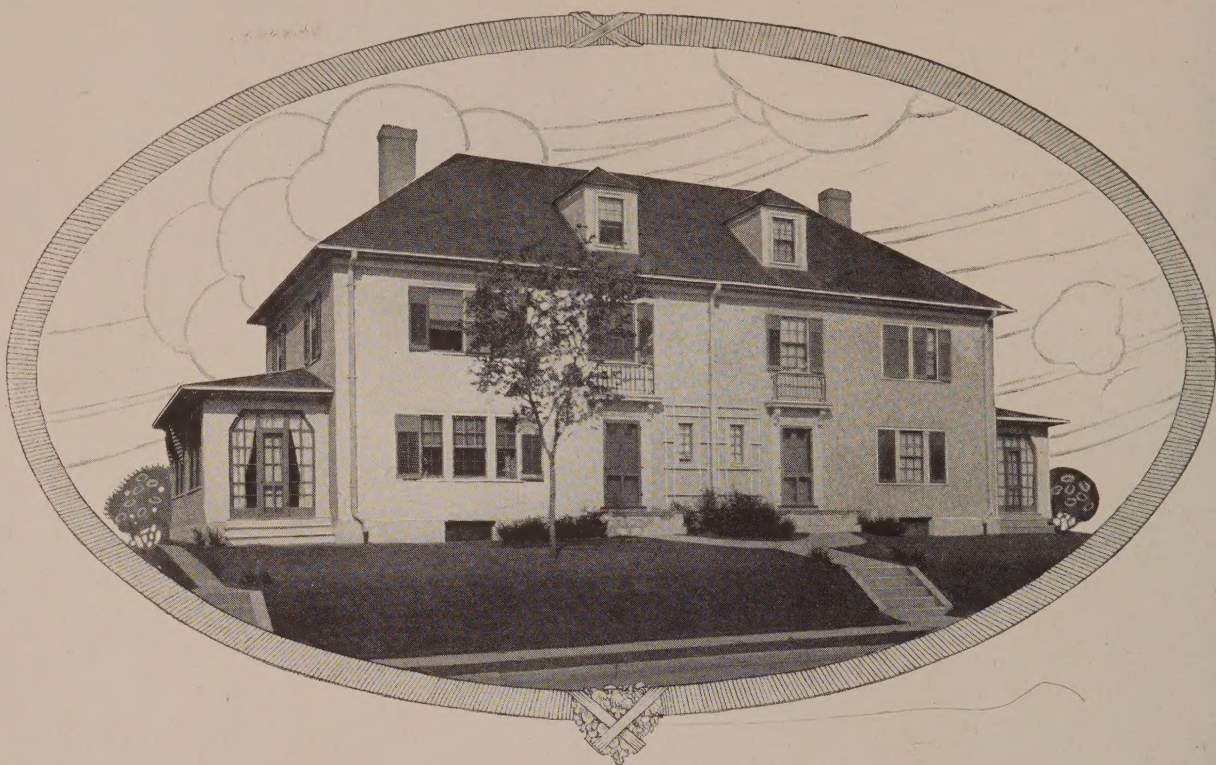
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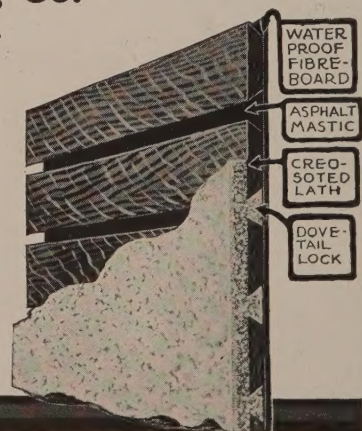
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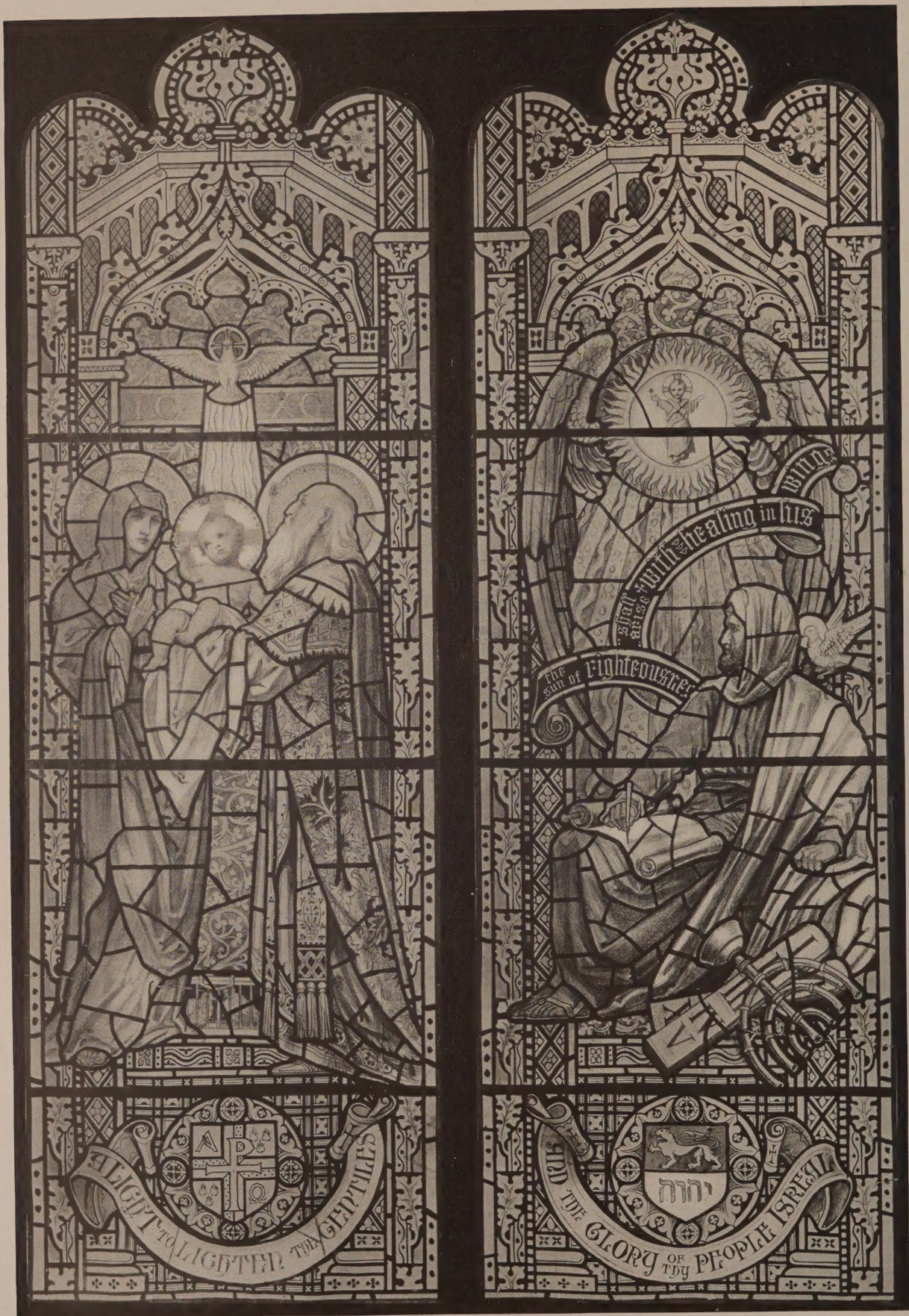
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BAPTISTRY WINDOW, U. S. MILITARY CHAPEL, WEST POINT, N. Y.

William Willet and Annie Lee Willet, Designers.

ARCHITECTURE

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The Art of Stained Glass

By William Willet

TORN and rent as we are with the confusion of a world war, many would say that we have no time to think of stained glass or any other form of art. But the fact is that at no time has the world more needed the joy of beauty, and it is our duty to hold that torch aloft before the darkness that is ahead of us.

The present European war has created many new conditions in our economic life. Many of the most important commissions for stained glass have in the past gone to European artists; it now becomes evident that home talent will in all probability be called upon. Are we equal to the task? Some years ago a decree was passed by the authorities of the great cathedrals of St. John the Divine, and of St. Albans at Washington, stating that the windows for these cathedrals must be made in England. So here we have two of the most important ecclesiastical edifices in America closed to our artists, in spite of the fact that the money is all provided by Americans and that artists of this country have shown themselves capable of the task.

For there have been built in this country in recent years several Gothic structures that are equal to any in the world—the Military Chapel at West Point; Calvary Church at Pittsburgh; Proctor Hall, the new graduate school, Princeton; Trinity Cathedral, Cleveland; and the chapel in Greenwood Cemetery, New York. The principal glass in all these edifices was designed and made in America, in each case the commission being awarded in the face of strong competition from abroad.

Of course there is something to be said on the other side of the question. Many architects and church committees formerly associated American glass with the opalescent school introduced in this country by the late John La Farge; accepted opinion now holds that opalescent glass is not a fit material for church windows. The molten glass, being fused with phosphate, becomes semi-opaque, while pure antique glass, no matter how rich or deep in color, is always transparent and therefore admits light. When the architect places openings in a church wall, he does so for the obvious

purpose of letting in God's sunshine. Antique glass is neither patented nor controlled by Englishmen. I know of several artists in this country who have never advocated any other material, and in the hands of artists who are trained in its use antique is capable of producing infinitely more beautiful effects than opal glass, without its objectionable opacity and disfiguration of the exterior appearance of the building. Again the opalescent school emphasizes the pictorial, and in its many phases violates the province of decorative art. Legitimate stained glass should be nothing more or less than a flat, formalistic transparent section of the wall which supports it, unobtrusive and forming an integral part of the architectural whole.

Art is not geographically confined—its spirit may alight on some struggling disciple in Denver, Colorado, as well as in Paris.

The very best glass in Europe—viz., Chartres, Amiens, Reims, Fairfield, Canterbury, where you will—was made prior to the seventeenth century. The best modern English window is not so good as the best modern American window; frankly speaking, the drawback to the home product being that quite a few are atrociously bad, while the average English window, even if mediocre, is usually what critics call "safe." So we often hear architects say: "Yes, I may get a good window here at home and I may not; so I will order it in England or Munich—it will be safe, at any rate." But do foreign artists understand our climate, our temperament, our ideals and aspirations? We find they continue to copy their fathers and predecessors in the

craft, and, although the best English glass is beautifully painted and mechanically perfect, it does not enthuse us overmuch. We must dig deeper for inspiration—from the masters of the eleventh and thirteenth centuries, putting what we can of our own spirit and that of the times in the crucible. All honor to the mediæval craftsmen. Their work shows the deepest reverence, convincing proof that they lived and worked in a religious spirit for the supreme glory of Almighty God.



Stained-glass panel, reception-room of Mr. Bertram G. Goodhue, architect, New York. By William Willet and Annie Lee Willet.

While there are many reasons why our artists in glass are not more recognized, one of the main causes is that only a handful of architects and a very limited number of clergy and laymen have the necessary training or are qualified to judge of stained glass; so, when a design or a window even of superior merit is shown them, they will ask who made it before expressing an opinion. If made in this country they will dissect it very thoroughly, seeking for faults. If made abroad they give it a passing glance and say: "It is splendid." This condition, covering several generations, has naturally spoiled the European stained-glass firms. We have found in studying glass abroad that they do not, as a rule, send their best work to this country. One of my employees, an Englishman, told me that the firm he worked with at home would often say to the foreman of their shop: "'Arry, don't be too particular with that job; it's goin' to the States.'" And in this spirit our foreign friends handle immense quantities of windows for the States, so many, in fact, that they become veritable factories. One man paints nothing but heads, another feet, another draperies, each ignorant of where his special piece is to go. They are then assembled like parts of an automobile, but they hardly come under the head of the fine arts.

What will the future bring forth? Talent of a high order, both latent and expressed, is available, although it has been barred from the incentive of the two greatest opportunities. What other nation would stand for so unjust a discrimination? Fancy a Frenchman saying that the glass for Notre Dame must be made in England or Switzerland. He would be mobbed. Many years ago,



"The Transfiguration." Mather Memorial, Trinity Cathedral, Cleveland, Ohio. William Willet and Annie Lee Willet, artists.

when I stood entranced amid the glory of Chartres, the holy of holies of stained glass, I felt that if given the opportunity, enough time and enough money, America could produce windows like Chartres. As yet all these conditions have never been realized, but the goal is nevertheless the same. What of the demand? Shall the church be satisfied with a stone when she can procure bread? How often the whole service—prayers, sermon, music—are all that could be desired, but the furnishings, the decorations, and the atrocious stained glass make us very uncomfortable. It is sometimes comforting to recall that one has scriptural authority for one's animosity for ugliness. We must learn the great truth that art and life are not things apart—but that art is life. Let me say here that we can have no beauty without reverence. It is only when reverence guides the hand that the healing power, of which the early fathers spoke, steals through the storied pane. It has been reserved for this age of German destructive criticism to produce the cubist, the futurist, and the art slacker. That school of art which creates its own God never has and never can produce a high type of art, for the "breath of God is beauty," and he expresses himself in order and harmony. Do we not already see "that man of sin," who has deceived the elect so long, beginning to be revealed in his blasphemous hideousness, and may we not believe that there is rising the daystar of a

Christian art infinitely more glorious than that of the past, when the church, healed of the wounds she has received from her false shepherds, shall again walk between the two staffs of beauty and brotherhood?



William Willet
Annie Lee Willet

Glass panel for library and music-room. Designed and executed by William Willet and Annie Lee Willet. Copyright.



"Christ the Redeemer of the World." Harrison Memorial, Holy Trinity Church, Philadelphia. Executed by William Willet and Annie Lee Willet. Copyright.



Glass panel for library and music-room. Designed and executed by William Willet and Annie Lee Willet. Copyright.

Architecture and the Draftsman

By Talbot Hamlin

ARCHITECTURE is a double-headed entity. It creates by a double mental process. It works for a double aim, part artistic and part utilitarian. Good architecture combines æsthetics and engineering. And just as its aim is double, so there is a duality, though of a different kind, in its actual creative processes, so that it is a being not only two-headed, but two-bodied; and the name of one side is "art," and that of the other "profession." Architecture is a sort of Siamese twin, with one side aiming at beauty at any cost and the other aiming at wringing a living, at best precarious, from an unappreciative world. One side must study, dream, think, and study again; the other is devoted to office supplies, overhead charges, overdue bills, draftsmen's salaries, and efficiency managers. One thinks in terms of the studio, the other in terms of the factory. One has for the world a gift of beauty and inspiration, the other a not-too-much sought commodity to sell at a profit. Now these two sides, though it is a fact that architects are loath to admit and one which they hate to face, are often, nay, almost continually, in conflict—a conflict whose results are too often compromise and a vision incompletely attained. A building is conceived by architecture as an art; it is born in the throes of professional struggle.

The backbone of the entire professional system of architecture is the draftsman. It is he that embodies the designer's vision in the myriad working drawings and details which are necessary for the actual creation of a work of architecture, and it is his salary which is the type and symbol of all the burdensome expenditures which an architect's fee must cover. Upon the relation that exists between draftsman, architect, and art, therefore, depends a large part of the success or failure of architecture both as an art and as a profession.

It is not necessary to describe the make-up of an architect's office. They are all more or less alike, cut to the same general pattern, and the course of any "job" through any office is pretty much the same everywhere. It is somewhat as follows:

First, the designer's sketches, whether the architect himself be the designer or whether the designer be an employee. These are usually drawn up by a draftsman under the designer's supervision.

Second, the working drawings. These, which embody all the necessary study to make the designer's scheme workable in every part, are usually entirely in the draftsman's hands.

Third, the specifications, written usually by a skilled draftsman.

Fourth, the scale and full-size details, entirely the work of draftsmen.

Fifth, superintendence and correspondence.

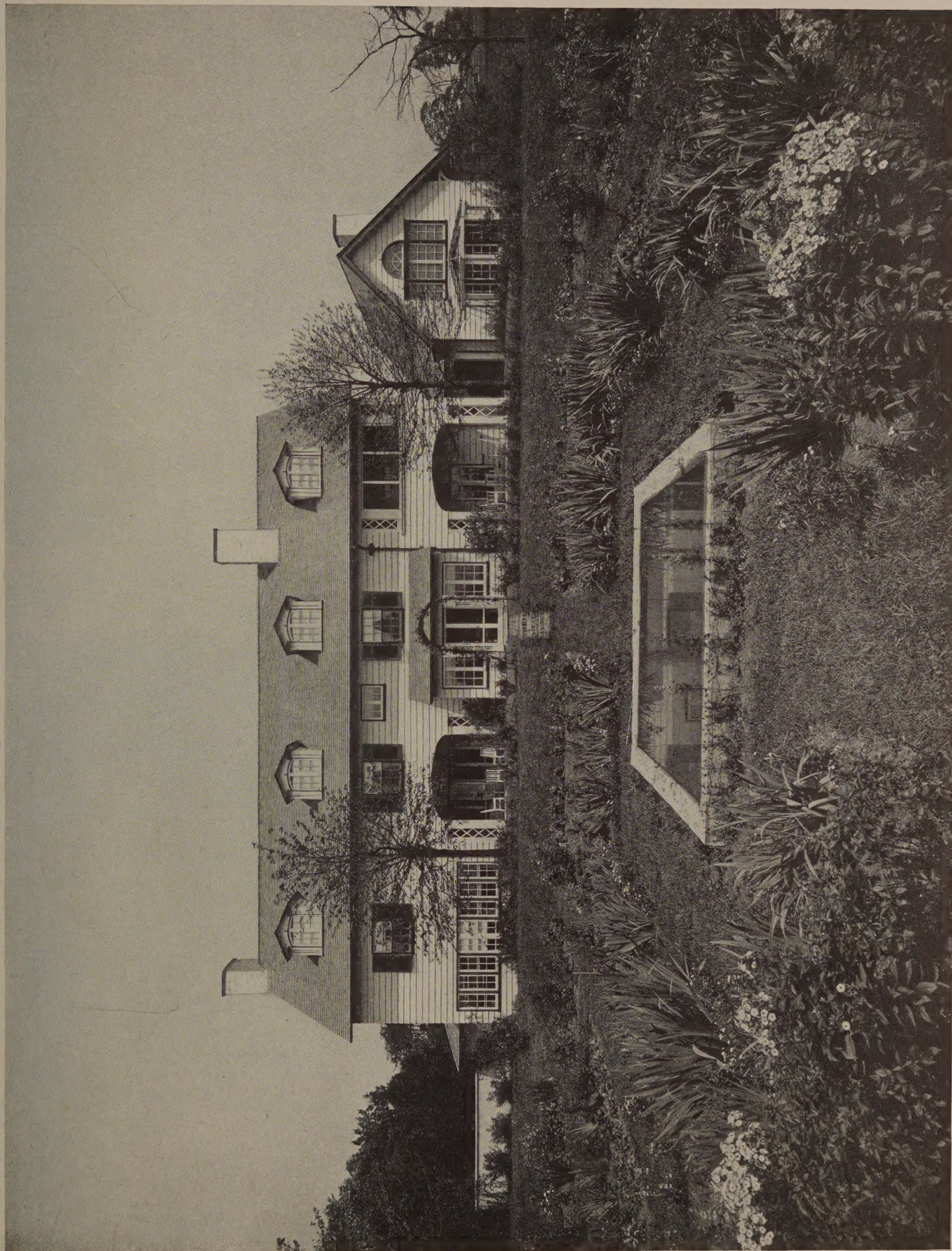
All of these tasks are absolutely necessary for the carrying through of any job, and each contributes its bit to the æsthetic effect of the completed building, an effect that must be unified and harmonious. To produce and to preserve this unity of effect—a prime requirement of beauty—the governing supervision of the architect or original designer must be continually exercised over the entire process.

This is a more difficult business than at first appears. The endless special requirements of mechanical equipment, of building laws, of structural necessities, unforeseen when the sketches were made, too often arise and demand attention while the drawings are in the hands of a draftsman who has had no opportunity to learn or no capacity to appreciate the governing æsthetic spirit of the building, and are settled by him in some way which may compromise seriously some part of the building's effect. Too often even appeals to the designer for advice in a knotty problem bring only half-hearted criticism or snap-judgment decisions, because at that time his mind is filled with other work, he is enthusiastic over some new *projet*, and interruptions are irksome. So a mistake is made, and the designer wonders, later, why the building does not look like his sketch, or why some beam is too heavy or some moulding out of scale. Architects ought to learn to say, "How wonderfully that draftsman caught the spirit!" as often as, "How that draftsman botched that cornice!" for one is as often true as the other, and the architect is responsible for everything that passes his supervision.

The draftsman, then, by the architect's own admission, may be, under the best supervision, the actual creator of much of a building's effect, because it is he that must reconcile all the conflicting claims of engineering with the designer's spirit and detail all the mouldings and ornament in accordance with it. Upon his success in interpreting the designer's sketch depends not a little of the building's success. This draftsman—important individual—may belong to either of two classes. The first class consists of those who have been educated as architects, as designers, as creators, who are draftsmen, euphemistically, "to prepare themselves for general practice," "to gain experience," but often because, having no capital and no "connections," they have no other means of making a living out of the profession. The second class consists of those who have risen to the rank of draftsman from that of office boy by careful, regular, accurate work, without, often, special initiative or talent. They form the great class of those who were born to serve. They live by the clock and pay-day, and are usually easy to train into office ways and, so, absolutely indispensable. They seem to have but little ambition, although they regard the future with fear. "What happens to the old draftsmen?" is a question of dreadfully burning interest for them. It is a tragic fact that for one draftsman who, by study, imagination, and perseverance, forces himself from the second class into the first, there are a dozen of the first class whom office routine and the spiritual cudgeling of everlasting giving up of what seems to them right and beautiful in design, because "the boss" does not like it, force down into the second class.

The status of neither of these classes is well fitted to make a building harmonious and livingly beautiful. The draftsman of the first class, if his taste is overruled, may think he has a grievance and so detail or study or design sullenly, without zest. Occasionally he "gets one over"; some little pet scheme of moulding profile, some little erratic

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HOUSE, MRS. R. P. R. NEILSON, WESTBURY, N. Y.

Algernon S. Bell, Architect.

treatment of scale, some strong originality of composition, each good enough, perhaps even brilliant enough in itself, may pass the supervision of designer and "boss," to intrude awkwardly into a scheme of entirely different spirit.

Nor is the condition radically better if this draftsman of the first class is allowed to study a problem and evolve a scheme himself, for once the scheme is finished his responsibility ceases and his scheme is turned over to others; he sees others drawing plans and elevations that, through misunderstanding of some little point of indication, or through the failure to grasp some nuance of proportion, may effectually spoil the end he was seeking, and yet he is without authority to criticise or change the work of his fellow employees, and if he does, his criticism, however friendly, is too often considered mere uncalled-for "butting in." This is surely no great incentive to originality—to crisp, spirited, personal work!

The draftsman of the second class has no such anxieties. He is eminently skillful at doing what he is told; lacking opportunity for self-assertion, he has no responsibility to worry over; and he has been so long wedded to tracing-cloth and T square that abstract beauty, except perhaps beauty of drawing, in which he often has a keen craftsman's interest, has but little vivid appeal to him. He knows too little of the psychology of the designer to appreciate in any full and personal and imaginative way the beauty of the design.

There is another fact that hinders the achievement of the ideal in American architecture. That is the fact that all draftsmen of both classes are out of touch with the execution of the work embodied in their drawings. More and more in these days of multifarious specialized developments of the art it has become necessary to have the superintendence of important work in the hands of specialists. The result is that in many offices draftsmen go on for years designing mouldings, details, and even ornament, without ever having a chance to see the result of their work except in photographs. Accordingly they come to think of mouldings solely in terms of profile and of ornament in terms of pretty drawings; their minds become centred upon means, not upon the ends. Five minutes of study of an executed piece of work one has detailed, five minutes of contact with the actual light and shade some profile produces, or the real carved or modelled effect some drawing has given birth to, will do more to educate a man in the art of detailing than an hour of elaborate criticism in the office.

Moreover, there is in every draftsman worthy of his position something of the architect's point of view, and in every architect there should be something of the craftsman. Most architects feel at times a creative instinct driving them toward a closer and more vital touch with the actual processes of building. They realize, perhaps foolishly, but with a real poignance, the distance and the gap that separates their drawings from the building the creation of which is their dearest and intensest aim. Similarly most draftsmen feel occasionally a great creative force in them urging them to a closer acquaintance with building-materials, their color, their texture, with building-materials not as isolated samples in the office but as living parts of an artistic creation in which their brains and their hands have a share by no means small. It is a healthy sign, this feeling, a symbol of all that which makes architecture an art rather than a trade; and it is a hunger the prevalent almost complete starvation of which leads only to bitterness and unrest and consequent mechanical, spiritless design.

But there is one great factor which underlies all these varying discouraging features of the relation of architecture and the draftsman. That is the economic factor, for no

matter how skillful designers and draftsmen may be, if a job has to be rushed through an office at top speed, if there is always some one demanding drawings immediately, some side of the job is bound to suffer, and in most cases it will be the artistic side.

The economic question also affects architecture through its direct personal bearing upon the life of the draftsman. Aesthetically and personally it is to the architect's interest to keep his salaries high. Professionally it is to his interest to keep them low, particularly in hard times. And, despite all the old proverbs about poverty and its good influence upon art, it is certainly true that continual hack work and continual worry over the question of making ends meet are not conducive to that cheerful zest in life which leads to the finest and most virile art.

This is as true of the art that enters the draftsman's life as of all art. Most of the older draftsmen are married men, often with families; most have been educated to a standard of life compatible with a true professional standard. A great many are highly educated, with all that means of little calls on the pocketbook for the amenities of life, books, music, other dramatic pabulum than the movies, a little occasional travel, and the like. Their wives are not of the sort that are used to doing the week's washing. More than anything else, they have the hope of giving their children an education at least as good as their own. Yet they are compelled to watch the daily reduction in the earning power of their salaries; they see themselves earning less wages than many skilled laborers, certainly less than their fellows of equal skill and experience in any of the other professions. They are usually members of a social circle whose other members almost without exception earn several times as much as they do. They are being compelled to realize bitterly not only the lowering of their standard of living—a lowering which they share with most professional people in these industrial days—but also the fact that they are fast winning, if not a first, at least a second place in that continual struggle between architects, teachers, and clergymen for the dismal eminence of being the most unjustly underpaid of society's professional servants.

This is not usually the fault of the architect-employer. Often architects pay larger salaries than they can really afford, almost always all they should in proportion to their income. Often they are in a worse financial condition than their own employees, and the social pressure upon them for the maintenance of a certain standard of life is, in their case, even more inexorable, for it is a professional necessity. Draftsman and architect, both alike, are paying for the public's misconceived belief that art is a luxury.

What, then, is to be the future of the relationship between draftsmen and the profession, and what will its effect upon the art of architecture be? There seem but two alternatives. Experienced business men have no difficulty in pointing the way to financial and professional salvation; they would advocate the further industrialization of the art. Offices must be bigger and there must be fewer of them. Efficiency must be pursued and practised ruthlessly. Initiative, creative work must be centralized and brought into the fewest possible hands and some system developed whereby the draftsman may have his task allotted to him in such a way that he can accomplish it without thought: he must be trained to do exactly what he is told, no less and no more, so that he may produce the maximum amount of work in the minimum amount of time for the minimum amount of pay. In other words, according to the business mind the architect's office should be a vast plan factory, as

Continued on page 92.



EXTERIOR.



ENTRANCE-HALL.

HOUSE, MRS. R. P. R. NELSON, WESTBURY, L. I.

Algernon S. Bell, Architect.

large as possible, functioning rapidly, perfectly, and relentlessly. It is an ideal already approximated in a few offices in which it is not the artist, the designer, who is supreme, but the "efficiency manager," he who can organize and direct the work and drive the employees; it is he who is monarch, he who receives the largest salary. In such an office it would not be strange if the originality, the imagination, the personality of a Michelangelo himself should be smothered and killed.

The artistic results of this industrialization need not be imagined; they stare at one from some of the most important street corners. But if the process absorbs all the profession and all offices become plan factories, another result would inevitably follow: the unionization of the draftsmen. This is a step that is already being discussed; it crops up continually in conversation between draftsmen, and, should the industrialization of the profession become complete, it would be the only way for the draftsman to protect himself against unjust exploitation and unjust wages. The draftsmen are beginning to feel their power; the wave of industrial unrest has not left them unscathed; and almost against their will they may be compelled to use their power against their employers. Artistically the draftsmen value their individual freedom and recoil at the thought of irksome classifications which rigid unionism would bring, and their fine loyalty to their art and their offices rebels at the thought of strikes, of arbitration, of the cutting of the last bond of sympathy between the architect and the draftsman. Yet as the draftsman sees the professional side of architecture gradually gaining the ascendancy over the artistic, as he sees offices once creative forces in art, and still famous, developing into vast plan factories and wielding an ever-growing influence in changing the architect's office from a birthplace of beauty into a maker of money, as he sees all the clashing and turbulent forces of industrialism absorbing his profession, is he to be too much blamed for wishing and striving to use some of these forces for his own advancement, for wishing and striving to use the power of his labor for the control of its products through organization?

There is, fortunately, the other alternative, a more difficult path to follow but a more worthy and promising one. It lies not in the further industrialization of the profession, but in applying to office aims and methods and organization the same high standards of altruistic and æsthetic idealism which govern the spirit of the *Code of Ethics* of the American Institute of Architects. It consists in governing the office not for selfishness and by exploitation but for beauty and by co-operation. It consists in using all the latent power of the draftsman and using it as a source of the great enrichment of the achievement of the profession and not a source of economic barter.

This is not an easy thing to accomplish. It goes against all the massed industrial tradition of the country. It is a task which will require the clearest thinking and the highest feeling. American architecture is approaching the crossroads, and American architects must decide which road they will take. The one road is the road of least resistance, the road carved out by "big business," the road to industrialization and "efficiency"; the other is the road of artistic salvation and beautiful achievement. It is to be hoped that this latter is the road they will choose and that there are in the profession enough men of real vision to help in all the changes and readjustments which this choice will make inevitable.

The first great readjustment is the necessity that the public, and in particular the prospective clients, should be

educated. They must learn that beauty is worth while and that beauty costs. They must learn that they must either pay more money to the architect or expect less service. Perhaps the easiest way of helping the profession's financial status is the sloughing off by the profession of a great mass of details of complex architectural routine which in reality are not architectural at all. For instance, some people believe that all engineering work, however small, and as large a proportion as possible of the endless intricacies of mechanical equipment could be better taken care of by a trained engineer to be paid in a separate fee. It is possible that the whole system of payment for architectural services must be revised and recast so as to give the designer of small houses a chance at a fair payment for his time and skill as well as the builder of apartment-houses or office-buildings.

This financial readjustment must be accompanied by an equally radical change in the personal relationships within the office. The system must lose as much as possible the feeling of "employer" and "employed" and cultivate in its place a feeling of partnership in the creation of beauty. It is an encouraging fact that an ever-increasing number of architectural firms are adopting some system of profit-sharing or co-operation with their employees. But the process has not gone far enough, although in time, coupled with a different system of professional fees, it would serve to remove from the draftsman's mind much torturing worry, and not only make surer his economic foundations but also increase his enthusiasm in his work. This co-operation, this partnership must, moreover, be as much intellectual as material, for only thus will the greatest number of keenly trained minds be directed enthusiastically upon any problem. The ideal architect's office, under this system, would become a true democracy of art, the product of which would inevitably have in it more of force, more of personality, more of living beauty than is now possible.

As a first step toward the realization of this ideal, every draftsman who has anything whatsoever to do with the artistic creation of a building should know a great deal more than he now does about the earlier stages of the design, the personality and desires of the client, and so forth, in order that he grasp and, if possible, not only grasp, but also assist in the creation of the design's controlling spirit. He should feel that the building he is working on is his building, that in working on it he is furthering something that is partly in reality his creation and not merely a task to be finished by five.

In addition all draftsmen should be brought into much closer contact with their executed work, even at considerable apparent sacrifice of time and money, so that their detail may be reasoned and understanding, so that always behind their tracing-paper they may see clearly and truly outlined a vision of the completed work. This will not only help them to better work but to more joyful work, and furnish them as well with a potent feeling of accomplishment, of true partnership in an actual achievement, an actual addition to the world's store of beauty.

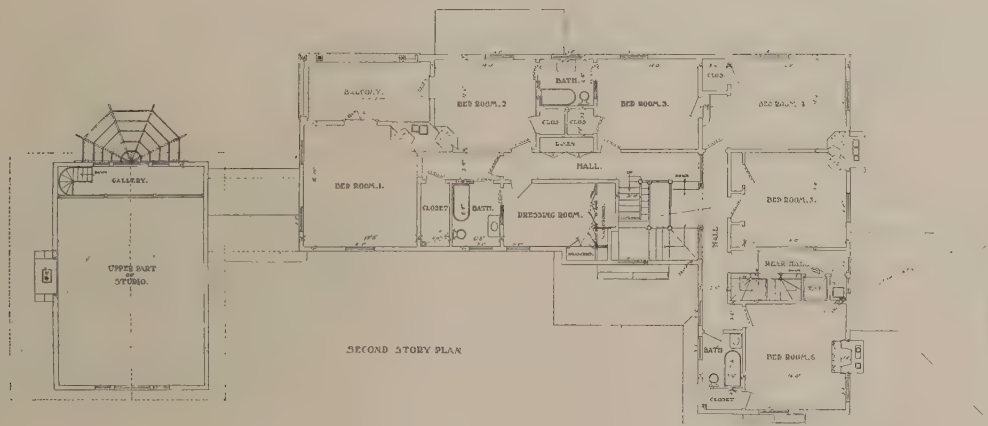
Is it too much to hope for some such development of the architectural profession? Is it too much to hope that the time is coming when it will not be the spirit of the factory which animates architectural offices the world over but the spirit of the *guild*? Is it too much to hope for some such final solution of the question of the draftsman that may bring new hope and new interest to thousands of individuals and a new depth and breadth, a new sanity and openness of spirit, a new richness and a new humility to our beloved art, a true new Renaissance?



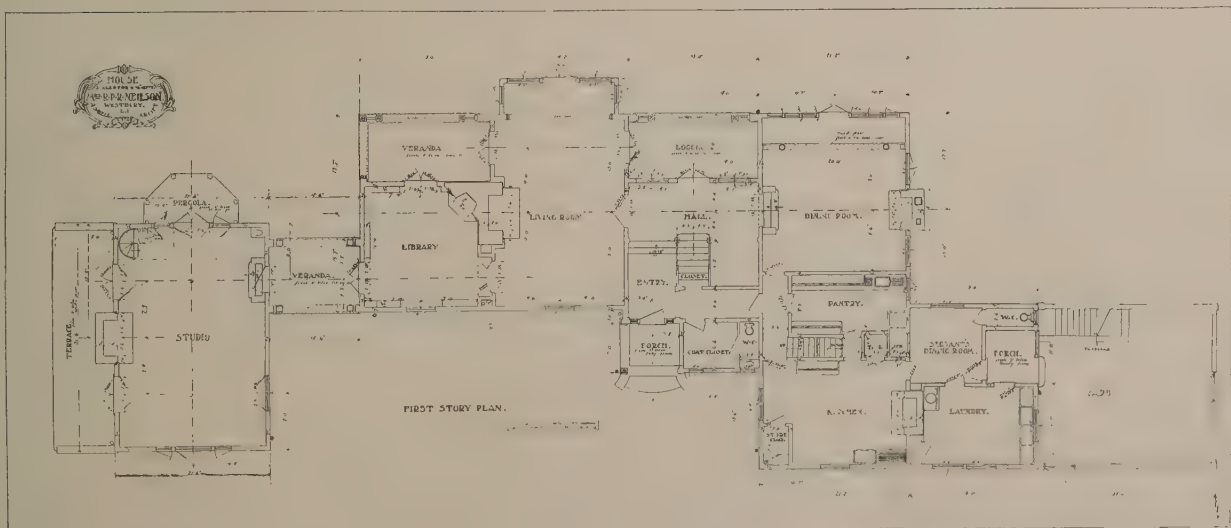
SECTION SOUTH ELEVATION, 8/20/00



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SECOND STORY PLAN



FIRST STORY PLAN

ELEVATIONS AND PLANS, HOUSE, MRS. R. P. R. NEILSON, WESTBURY, N. Y.

Algernon S. Bell, Architect.



LIVING-ROOM



DINING-ROOM

HOUSE, MRS. R. P. R. NELSON, WESTBURY, L. I.

Algernon S. Bell, Architect.

Editorial and Other Comment

The Personality of Cities

CITIES seem to possess personalities as real and as distinct as those of people, and in general appear to fit the spirit of their inhabitants (what is sometimes called "the civic spirit") as closely as bodies of human beings fit their spirits. And, just as is the case with people, they may be attractive without being handsome, charming although ugly, or coldly repellent in spite of external beauty. Any work of human hands must partake to some degree of the mentality of its maker as well as exhibit the characteristics of the man who owns and uses it. We judge a machine, a city, or a coat by this dual standard, and instinctively endow it with a personality of its own.

The city—the stage and background of a million lives—is inextricably associated with them; the good deeds of its inhabitants hallow it; the evil that they have done is stamped upon its physical aspect.

Nor is any city all good or all bad; its nature is complex, more complex even than the nature of a single man, for it is the product of many men; and just as no human being is regarded alike by all, so does no city impress all men in the same way. The greatest of all our cities, New York, perhaps because of its very greatness, is damned and loved and feared and hated and admired and used and despised by its people; and even in one small household all these feelings may be found. Mr. Bunner wrote some years ago a little verse which expresses very well the feeling of a certain small element about New York:

"Why do I love New York, my dear?
I know not. Were my father here—
And his—and His—the three and I
Might, perhaps, make you some reply."

And while there can be no doubt that to Mr. Bunner New York was a very real and lovable personality, to most people, even to most of those who love it, it is not the whole great city, with its homes and family life, its factories, its noble rivers, and its splendid story of accomplishment, that attracts them, but Broadway, the shops and theatres, and the ignoble and parasitic night life which has infected the city that they remember and regret or inhabit and rejoice in. They may have never heard of Bunner, but there isn't one of them, even among the youngest "old New Yorkers," who cannot hum George Cohan's "Give My Regards to Broadway," though Herald Square has already become "downtown" to them.

Not less far from the attitude of the genuine and gentle lovers of New York is that of the great throng who see in New York only a cesspool of vice and a bargain-counter of fortunes, both vice and wealth pursued through devious ways and with unclean hands. Led by certain sensational writers, to whom a thousand wickednesses in one place are worse than a thousand in different places, these people see in New York only feverish and evil spending of ill-gotten wealth; spending which corrupts and pollutes the city itself and its inhabitants. Many such people live in New York itself, unable to leave, attracted to it as is the small boy for whom the sore place on his foot has an irresistible

attraction. In their examination of the sore they forget the great, sound, healthy body of the city; they see in the torn-up streets and the clutter of building-materials, by which the great city is endeavoring to adjust itself to its new needs, a reflection of the turbulent and restless spirit which they conceive to inhabit it; they see its ugly buildings, its crowded East Side, and its lack of parks where most needed, and forget that in addition to many ugly it has also a multitude of buildings of exquisite beauty; that against the crowding of its tenements it has the best tenement law in the world, and that this law is enforced, and that parks impossible to provide in old centres of population have been provided in generous measure for the districts which will some day be crowded and which are already becoming filled with the advance-guard from the laboring classes.

There is still another class to whom New York stands for much and who have for it a very real feeling of affection; larger by far than any other class, it is as yet inarticulate or nearly so; I mean that part of the great army of immigrants which has entered the New World through the port of New York and has stuck there, as molasses cleaves to the side of the funnel. To them it is a great and kindly place, where their Peitros and Abies are schooled and warmed, where police brass buttons stand for help and protection and not for persecution, and where, though mercilessly exploited, they can rise as their talents admit. They know that this can be done, for the men who exploit them are those who came thirty or twenty or even seven or five years ago from the same little towns in Italy, Poland, or Galicia from which they have come. To them the spirit of the city is revealed in a guise far different from its revelation to the country girl on Broadway or the New Yorker of lower Fifth Avenue or the upper West Side.

Parti-colored as is the life and spirit of New York, not less varied is its physical aspect. One can imagine a stranger entering the city by automobile from the Boston Post Road, and, as he passes the neatly lettered sign, "Limits of the City of New York," and sees cultivated fields in every direction with a single police sentry-box, exclaiming: "I never thought New York would look like this." Nor can one obtain a true impression of the physical expression of the spirit of the city from a trip down Broadway. One must see the Bronx and Harlem and Brownsville and Astoria and the waterfront of the East and North Rivers and Wall Street and Fifth Avenue from Thirty-fourth Street to Eighteenth to appreciate even faintly the spirit of the city. One may love it or hate it as one gets to know it; the only thing to which all agree is that it is a fascinating city and that its people can with truth echo Kipling's lines:

"Surely in toil or fray
Under an alien sky,
Comfort it is to say:
'Of no mean city am I.'"

I have spoken thus at length of the aspect and the spirit of New York because it is my own city and because it is the most complex and the least uniform of all our American cities; but it is not in New York that the spirit is best expressed by the architectural habiliments. Take, for ex-

ample, Baltimore. Here is a city eminently staid, conservative, and self-respecting; the architecture is of good quality throughout, the streets are clean, the traffic neither dense nor ill-regulated. One has a feeling in passing through its streets that the life of the city runs upon well-ordered and traditional lines and that comfort and cheerful well-being is characteristic of its people. The buildings are nowhere grandiose, but of good quality, the streets run cheerfully up and down small hills and curve through little valleys; one likes the city at once and feels that it is a place of settled home life.

Boston is of the same type but with an added brisk smartness of aspect. The Boston shops are attractive, the shop fronts often of delightful architecture, the suburbs collections of charming little houses. The personality of Boston, like that of Baltimore, is of a city of settled habits, but Boston has added to this a certain alertness and bright adaptability which Baltimore does not possess and perhaps does not desire.

These cities have a truly lovable aspect; one instinctively likes them; but neither of them affects the visitor as does New Orleans; that is a shabby city, oozing water from its pavements, a city half new and ugly, half old and out at elbows, yet of a fascination unsurpassed in America. There is in New Orleans a personality marked and accented which cannot be ignored and which repels the fastidious yet possesses magnetic attraction for those who can perceive the wonderful interest and quality of life that inhabits it.

There are in this country cities of mean and sordid aspect which can only house mean, sordid, and joyless lives, and other cities which resemble cheap commercial travellers, places with pseudo-smart architectural dress, of flimsy and pretentious materials. And there are other cities ugly enough in all conscience which still have about them something warm and lovable.

There are in Europe two cities, the greatest in their several lands and the most famous in the world, Paris and London. Paris, beloved of every casual passer through her gates, clean, sedately smart, discreetly gay; Paris, which has no centre of amusement but where each quarter has its own centre, a city uniform in its architecture beyond belief and with great vistas terminated by great buildings; Paris, which, even in color, as viewed from the Eiffel Tower, is gay in pink and dull blue and mellow green; that is a city of a most obvious charm, but of a charm which adds subtlety to its frankness.

Over against this set noisy, grimy London. A city of narrow, crowded streets lined with buildings of incredible grime and of heights and widths and qualities almost as varied as New York. It is a city where whole quarters of squalid houses contain millions of squalid people; and yet London, from its grime and poverty and ugliness, commands a love and respect that Paris itself cannot obtain. London, tremendous in good and in evil, crude as a mid-Western manufacturing town, quaint as a Hogarth engraving, compels admiration, respect, and even love by sheer dominance of its personality, which no finite mind can completely comprehend but which all admit.

How much of that personality is due to its architecture and how much to the vivid impulse of life, of which architecture is a mere by-product, cannot be told; but this we know, that the varied and changeable impulses which have left their permanent records in stone and brick and marble have created a single and strong personal quality which shines forth in its meanest streets as in its great public places; and it is a quality which its architects respect and would not change.

Women Architects and Assistants

THERE are not wanting those who pessimistically assure us that the tendency of the time, of the willingness of women to take what has hitherto been regarded as men's work in hand, is a step back in civilization and a return to the practice of primeval folk for women to work while the men were warriors and defenders of the tribe and its belongings. Some such assure us that in the long run women will find that their new departure will not pay, and that men, freed from ordinary labor, will take his ease and leave the daily drudgery and life to the women. They admit, it is true, that in the past there followed a time when, at any rate among those who responded to the call of chivalry, the men fought and worked that women might live at ease, and that even within the memory of many of us the household was deemed her rightful and only sphere of work; but they forget that, long before the present war had revolutionized matters, in France, with a diminishing population and a strict rule of army service, the women had become compelled to undertake tasks unheard of here, and that in Germany, that land of *Kultur*, it was no uncommon sight to see women toiling up a ladder with a hodful of bricks, or drawing a plough, with an ox for company, while the shafts were held by a man.

Here, so far, till quite recently, women have not taken kindly to the rougher work of men but have sought rather to share the higher branches thereof. We have woman doctors, woman preachers, woman lawyers, and woman architects, and although the latter actually practising are not as yet numerous, it is becoming by no means uncommon for an architect to utilize the services of his typewriter or stenographer as draftswoman, to trace the sketches made by her principal, which have to no slight extent superseded working drawings as they used to be understood, which are then traced by the assistant and reproduced to the extent of copies wanted by one or other of the usual processes. Among these lady tracers or draftswomen there will surely be some who will start in practice for themselves, and who, with such opportunities of study as the A. A. has lately conceded, will find themselves as fully equipped for any tests qualifying bodies may offer—but cannot compel—as the men.

From "The Building News."

Our Personal Responsibility

From an address by Francis H. Mason, Vice-President Guarantee Trust Co. of New York.

"THE same national unity which we must develop to win the war will be required to meet the international trade struggle which will follow in the wake of peace.

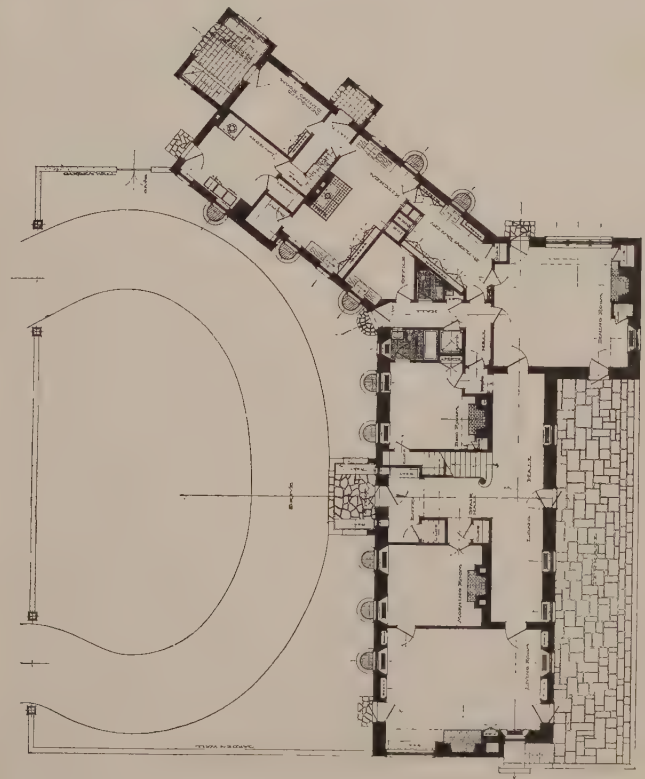
"Every American, therefore, must govern his life and direct his activities as though the fate of the country depended upon him alone. Then there will be no confusion of purposes, no uncertain motives, but, instead, a clarified atmosphere for the most effective use of our tremendous nervous energy, inventive resourcefulness, undeniable courage, and superb moral initiative.

"If we fail now to give the full measure of devotion to our country, the time will inevitably come when we shall have to pay many times over the price of that which we selfishly withhold at present.

"We must recognize that each and every one of us, and not merely our government, is at war. Thus only can we win the glorious victory, which will be ours if we combine to exert *all* our power for the achievement of that supreme objective."



SERVICE BUILDINGS.



PLANS.



"DORMER HOUSE," MRS. CHARLES O. GATES, LOCUST VALLEY, L. I.

Theodate Pope, Architect.

Housing Industrial Fighters—Cost \$100,000,000

Government's Plans, Providing for Eighty Per Cent. of Federal Money and Twenty Per Cent. of Community Funds, Outlined by the New Director

By Otto M. Eidlitz

Director of Housing, Department of Labor

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THE Administration's request of Congress for \$100,000,000 for housing war workers—\$50,000,000 to the Shipping Board for shipyard workers and \$50,000,000 to the Department of Labor for men working on general war products—has brought up very definitely before the country the question of a national war housing policy.

Although there is doubtless more than one way of dealing with the housing situation, the subject is full of pitfalls for the man who has thought of the subject in a general way without going into a detailed examination of the problem as it now exists in America. He is apt to fall into one of two errors. Looking at the vast number of communities in the United States capable through existing industrial plants of turning out munitions of war, and among which war orders may be distributed, he may decide offhand that any expenditure whatever is unnecessary and that private initiative should be sufficient to provide any additional housing facilities that may be needed. Why not place orders where the labor is already housed? he may ask.

On the other hand, if he knows something of British experience with its story of \$700,000,000 invested in war housing, he may decide that the American Government should go into the business of construction on the same wholesale scale. The truth, so far as investigations made by the Council of National Defense and the various government departments have been able to determine it, lies between these two extremes.

In the first place, the actual situation shows that something should be done at once to relieve the congestion in many of our munition centres. We are dealing with an existing and emergency situation. The proof is at hand through careful studies of such districts as those around Bridgeport; Erie, Penn.; Bethlehem, Sparrows Point, Newport News, Philadelphia, Wilmington, Del., and several other localities, that war work is being very obviously slowed up by the lack of living quarters for men. The lack has shown itself in two ways: First, in an enormous labor turnover; secondly, a falling off in efficiency in labor which remains in those districts.

It is perhaps not too much to say that the productivity of the plants in some of these centres could be increased a hundred per cent. with the rapid construction of proper living-quarters for their employees. Men come to these places in response to the call for war workers; remain a week; find, if they are married, that there is no place to house their families, or perhaps, if they are single, that the quarters pro-

vided for them are insanitary and uncomfortable, and move on to other fields. The result is that just about the time when the newcomers are beginning to become effective workers they leave and new men have to be educated to the task. In other words, through lack of housing the munitions firms (and usually the cost falls ultimately on the government) are compelled to pay heavily for this continual re-education of workers. If figured out on a scientific scale, it is undoubtedly true that the cost would build houses for the men many times over.

If the men do not leave but remain, living in inadequate quarters, it does not take long to lower their vitality and thereby their efficiency. In some of the important industrial centres beds are now being used in three shifts; that is, when one man gets up another man is ready to take his place in the bed. It can easily be seen that such conditions are not conducive to good health, physical or mental, and both are essential to efficient production.

The reasons for this congestion, despite the number of munition centres in which war work might with time have been distributed, are simple. Large numbers of firms were engaged in making war products for the Allies before we entered the war. With the commendable idea of utilizing the centres where this work was going on, in order to speed up production as rapidly as possible when the war began, the natural tendency of the government departments was to place war orders with these concerns or with others in their immediate neighborhood. Without considering the labor phases of production, the logic of this plan was entirely correct. It is always easier and quicker to use plants which are experienced in doing the kind of work one is interested in securing than to go to

concerns which have had no experience along that line.

The result, however, has been that these centres, most of them east of the Alleghanies, have become swamped with the labor which has rushed in to meet their war needs. Few of these communities had the resources, or indeed have had time, to plan for the reception of these new men. Bridgeport, for example, needed 10,000 new men by the first of January, but the district was already so congested that there was no hope of their being able to handle the men even if they got them. Building and local financial resources alike had already been exhausted in taking care of the surplus they already had.

A similar situation existed in the vicinity of many of the shipyards. The new yards especially were frequently



Otto M. Eidlitz

built at some distance from the nearest community. This meant that the men either had to build homes near the shipyard or be transported from the distant community—granting that the community itself had facilities for taking care of them. The contracts which the government had let usually did not make allowance for housing, and the concerns themselves have therefore, in most cases, been unable to advance the necessary funds for this purpose, as such surplus as their contracts provided had to be expended in construction of new plants or the purchase of new equipment.

Even in cases where the need for new housing was apparent from the start the contracting departments of the government were unable, under existing law, to advance money for housing, and communities, workmen, and contracting firms alike have simply had to make the best of the circumstances.

This, then, was the situation. Granted that the necessary financial aid should come from the government, the question arose as to how best that aid might be applied. In many cases munitions plants were doing work for several of the production departments, including, for example, ordnance, quartermaster, and the navy. The housing problem, while concerning them all, at the same time obviously should be handled as one problem. This could be done either through co-operation among the departments concerned or, better, by giving to one agency power to deal with the situation as a whole. On January 4 the President authorized the Department of Labor, along with all other phases of the war labor programme, to administer the whole question of the housing and transportation of workers.

A bill was therefore planned asking Congress for \$100,000,000 for the housing programme. As the shipping question was perhaps the most urgent and the Shipping Board already had an organization to deal with housing, while it would take some time to build up the necessary agencies in the Department of Labor for its consummation, it was decided in interdepartmental conference to split the amount in two, giving \$50,000,000 to the Shipping Board for its needs and \$50,000,000 to the Department of Labor for the general programme, with the idea of perhaps combining the two under one head after the Department of Labor's organization had got under way.* These appropriations have been passed by both houses of Congress.

At the time the appropriation bill was framed the plans had already been worked out for the administration of the funds. There were two ways in which this could be done. The government, following the example of Great Britain, could enter upon a permanent construction programme, building the houses itself, with the idea of making a permanent contribution to the welfare of the industrial population; or it could use the money for loans to local agencies, retaining only central control of the programme and with the expectation that the money would eventually be returned on some proper basis of repayment.

The objections to the first plan were two, one the element of time, the other the extent of territory to be covered. The war emergency programme in Great Britain was comparatively simple to the mind of the British Government. Before the war England had entered into a rather extensive programme of building homes for her workers. She therefore had the agencies, administrative and financial, ready at her disposal for expansion for war purposes. The

Ministry of Munitions has been able to build, with comparative speed, a large number of homes for her war workers, following the lines already mapped out in her pre-war policy. The methods and the means were ready to her hand. To be sure, the results which she has attained in this direction have been striking, but for the American Government a similar accomplishment would have been impossible without the expenditure of a great deal of time and the passage of a great deal of additional legislation.

The need in this country was (and still is) urgent, and something had to be planned to relieve the existing difficulties in double-quick time. It seemed neither the time nor the occasion to debate the question of a permanent housing policy. The dominating idea is to do something to speed up production, and that has been retained as the guiding principle throughout the discussion of the matter in the administration. Industrial welfare has been considered only from this point of view; and, while doubtless permanent contribution to the industrial situation will be made by these war developments, they are included only as subordinate to the immediate need of providing quarters which will enable our industrial fighters to turn out at top speed the ships, guns, shells, explosives, airplanes, and the countless other products needed at the front.

If we grant for the sake of argument that such a comprehensive, direct construction programme as England's is inexpedient at this time, there remains the other plan, which was adopted by the Committee on Housing of the Council of National Defense, of which I had the honor to be chairman, and which came to its conclusions only after a very thorough study of the problem based on several investigations and consideration of British data.

This plan, in brief, is to utilize every possible existing local agency for the work, with the government as directing manager and advancing a larger part of the funds. The problem really divides itself into three parts: The community problem, the isolated-plant case, and the case of the government-owned plant. The plan adopted to meet the community problem, which has already been approved by many of the communities interested, contemplates furnishing to the community 80 per cent. of the funds necessary for the work. The communities would organize co-operative limited-profit companies, which would advance the other 20 per cent. The government must, of course, see to it that the dividend in these housing companies is strictly limited, in order to attract workers by enabling them to occupy the houses at a reasonable rental, or, if they wish, to acquire them outright at a reasonable price. In consideration of the low rate of interest on the government loan the dividend could and should be cut to the lowest possible margin. The government's security for the loan, under the proposed plan, would be a blanket mortgage covering the whole of the transaction. The government's money would be loaned to the communities on easy terms for a fifteen-year period, with a proper amortization scheme, providing for its complete repayment at the end of the fifteen years' period. In other words, the actual work of construction would be placed on the communities, while the government would, to some extent, control the plans, seeing that they conform to its needs.

In the case of the isolated plant, where the workers in that plant formed the principal portion of the population of the little town, hamlet, or whatever it may be, the individual or people interested would furnish the land and give a blanket mortgage to the government for the balance of the loan. In the government-owned plant, operated under agency contracts, in view of the fact that the government is paying the

*An amendment was included authorizing an additional \$10,000,000 to construct government houses and hotels in and near Washington for accommodation of government clerks, who now have to pay excessive room-rents because of the congestion in the capital.

cost of everything connected with it, including the housing of machinery, it probably would be best for the government to pay also for the housing of the worker.

With the government's power to commandeer land and property, the dangers of profiteering in land values could be avoided. This same power of commandeering could also doubtless be used in many cases to cut down materially the amount of new housing construction necessary. The bill now pending is elastic enough in its powers to safeguard the country's interest in all directions.

While in some quarters it is feared that the \$50,000,000 asked for is too small for the purpose, it is unquestionable that, with the growing improvement in transportation facilities and the pains now being taken to distribute war orders with the housing question in mind, the funds asked for will go far toward solving the present situation, and the secretary of labor has decided that this sum is all that could be effectively utilized during the current year.

As to the character of construction contemplated, it will necessarily vary materially according to local conditions.

Wherever time permits and the locality seems to promise a permanent increase in industrial development as a result of the war, care will be taken to make the new houses relatively permanent in character. This might apply particularly to certain of the shipyards. It is especially true of the shipyards that they are usually at some distance from the nearest community, and that where they are likely to remain after the war living quarters will always be necessary in their vicinity. Where emergency towns of this kind have to be built, efforts will be made to give them comparatively permanent construction. Beauty will, of course, have to be subordinated to expediency in their design.

The guiding purpose in all these plans is to provide for an efficient war industrial population. In cases where practically new towns are built, room will be left for schools and churches to spring up; as, if the working population, especially the women, are to be content, they must necessarily have these advantages. This was the plan followed by Great Britain, and results as compared with examples of a different policy have amply justified such measures.

Book Review

TO judge by the number of books that have been published within the past year or two on the subject, architecture is, indeed, a living art, an art of increasingly intimate association in the minds of the people. And with the big industrial housing problems under discussion and in prospect it will be more than ever an art for every-day study and observation. An excellent and scholarly introduction to a study of architecture in general is "A History of Architecture," by Fiske Kimball and G. H. Edgell, respectively assistant professor of architecture, University of Michigan, and assistant professor of fine arts, Harvard University. Beginning with a chapter on "The Elements of Architecture," it reviews its progress from prehistoric times through the various great epochs. The chapters on Romanesque and Gothic are especially informing and illuminating. There has been some confusion even in the minds of students as to the lines of demarkation between the

two. No reader who cares to be fully informed should fail to read Professor A. Kingsley Porter's monumental work on "Lombard Architecture." In the chapter on Romanesque the authors of the present volume say: "We may assume the priority of Lombard Romanesque and begin our discussion with that style." The chapter on "American Architecture" is only long enough to make us wish for a more adequate treatment.

The "Chronological Lists of Monuments" and the "Bibliographical Notes" are useful and suggestive for further study. The volume is not what might be called a popular handbook, but is a serious and well-considered review of interest to the profession as well as the layman. There are many illustrations. It is a pity that when possible the name of the architect was not included in the captions of the pictures. Harper & Bros. 8vo. \$3.50 net.

This Is Labor's War

THIS is labor's war. No element of the people of this country, or of other countries, would suffer more than the workers from a German victory—a German peace.

What the Germans mean by a "strong peace," a "German peace," was recently expressed by General Von Liebert, a leading Prussian conservative:

"For us there is but one principle to be followed, and we recognize no other. We hold that might is right. We must know neither sentiment, humanity, consideration, nor compassion. We must have Belgium and the north of France. France must be made to pay until she is bled white. We must have a strong peace."

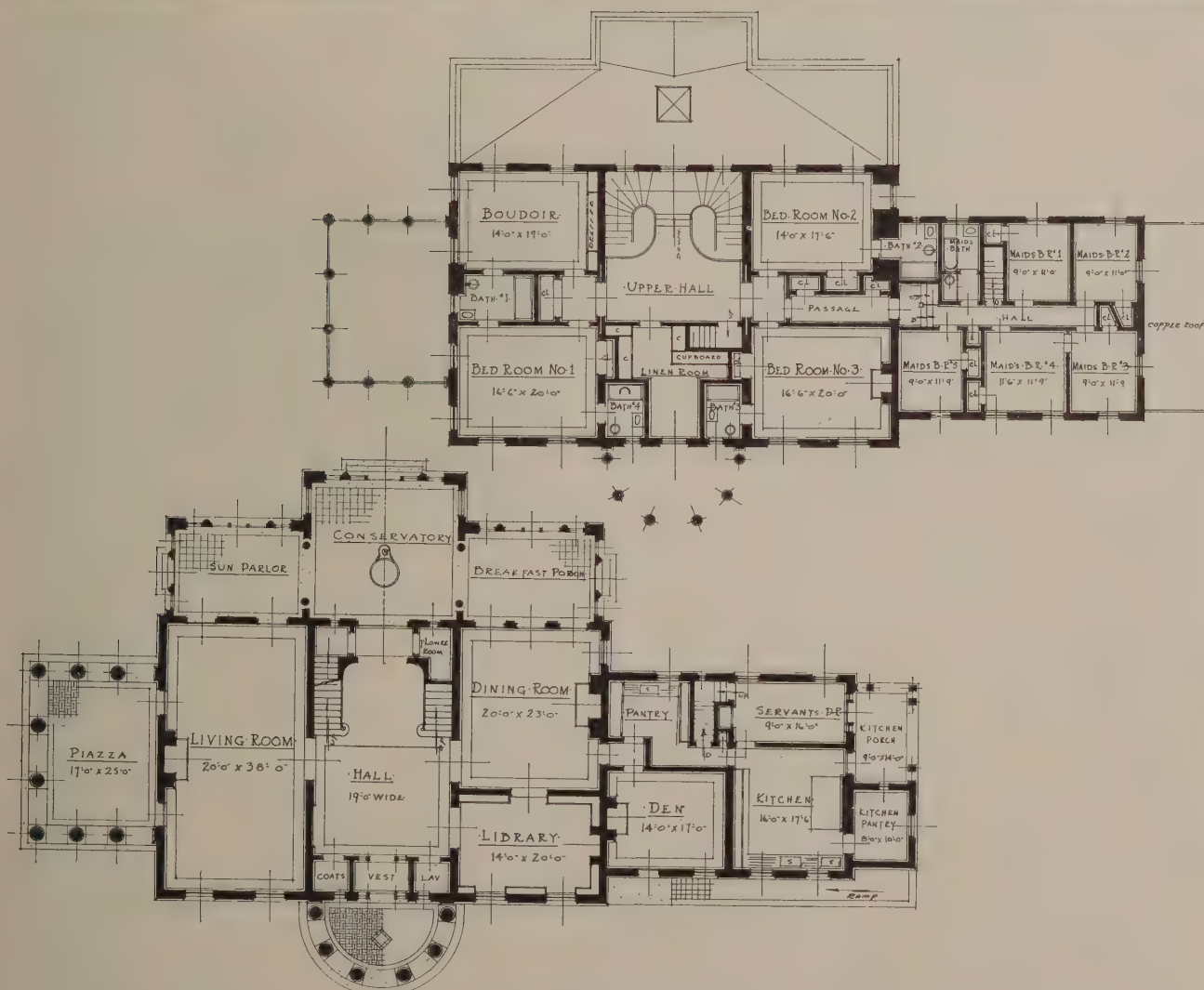
Mr. Gompers spoke well for American labor when he said:

"The Republic of the United States is not perfect; it has the imperfections of the human—but it is the best

country on the face of the earth, and those who do not love it enough to work for it, to fight for it, to die for it, are not worthy of the privilege of living in it.

"I say to the Kaiser, I say to the Germans, in the name of the American labor movement: You can't talk peace with the American workers; you can't talk peace with us; you can't talk to us at all now. We are fighting now. Either you smash your Kaiser autocracy or we will smash it for you."

The workingmen of America have a tremendous interest to serve, a vital cause to defend, a work of surpassing importance to accomplish. What is vital to them is vital to America and to the world. That they see their duty and the great mass of them are performing it with unimpeachable loyalty is a cause for congratulation to the nation and to the world.



Aymar Embury II, Architect.
Ruth Dean, Landscape Architect



MAIN ENTRANCE.

PIAZZA.
HOUSE OF A SCHUREN, GREAT NICK, L. I.

Aymar Embury II, Architect.
Ruth Dean, Landscape Architect.



GARDEN.



Ruth Dean, Landscape Architect.



STAIR-HALL.

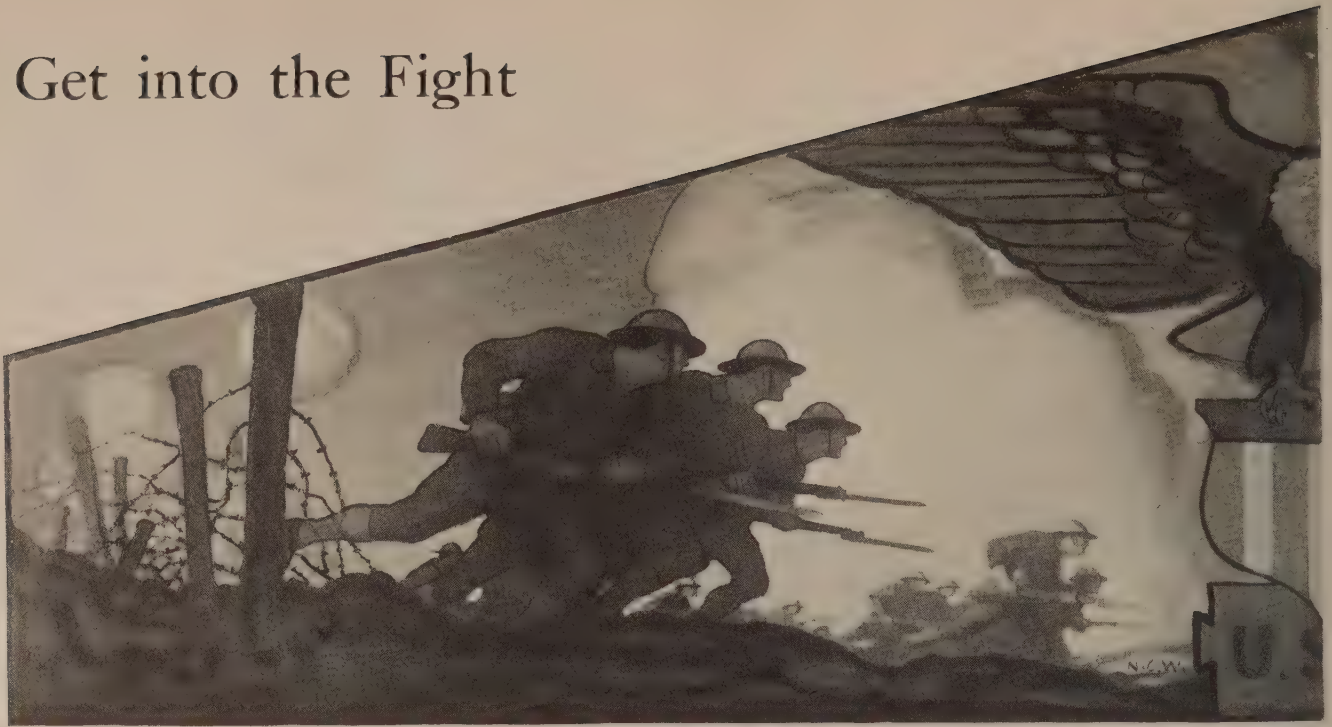


LIVING-ROOM.

Aymar Embury II, Architect.

HOUSE, G. A. SCHIEREN, GREAT NECK, L. I.

Get into the Fight



A mural painting, ninety feet long and thirty feet high in the centre, by N. C. Wyeth and

Wrong Methods of Advertising the Architect

Resolved, That the Board of Directors condemns as contrary to the spirit of the Canons of Ethics the issuance by Members of the Institute of professional treatises or monographs of their work in the form of books or pamphlets, whether privately printed or published through regular channels, which are supported by advertisements.

Resolved, That the Board of Directors condemns the issuance of catalogues of architectural exhibitions which are supported by advertising, as injurious to the profession because the support so given is in the nature of a contribution which the advertiser dislikes to refuse to make, rather than a payment made for value received, and believes that those holding such exhibitions should give consideration to other unobjectionable means for financing them.

It was with some regret that the Board deemed it necessary to take explicit action in these matters, yet it felt that there still lingers a misunderstanding of the fact that advertising is to-day a commodity, the values of which have been pretty well established. Thus, many practices which, although never justifiable, once passed muster as a friendly contribution to this or that cause, are now frankly recognized as wrong. Advertising has become a well-established business based upon sound methods of selling space, and it has been definitely determined that advertising in such catalogues or year-books has little if any value; thus the sale of such space sets up a relationship which injures both the buyer and the seller. It is true that some societies now find themselves in a position where they must either continue the publication of an exhibition catalogue from which they derive a considerable advertising revenue or else forego valuable educational work which they have been building up over a period of years. The Board recognizes this contingency, but believes that through careful study some unobjectionable means of raising money can be found, and it was suggested that a conference of such societies be held in the near future for the purpose of discovering a solution of the problem.

From "The Journal of the American Institute of Architects."

Government Stops New Construction

ALL new construction work which does not contribute to winning the war, as well as new industrial enterprises of the same sort, have been placed under a ban by the War Industries Board in deciding that priority assistance will be withheld from them. Municipal undertakings are included in the order notwithstanding their local importance.

The action of the board brings into existence the expected division of industries into essentials and non-essentials, and it is the culminating step of the government in mobilizing factories, labor, materials, and capital to the sole work of winning the war against Germany.

Voluntary co-operation on the part of the people with the order is asked by the board, but the statement is made that it is ready to enforce its action.

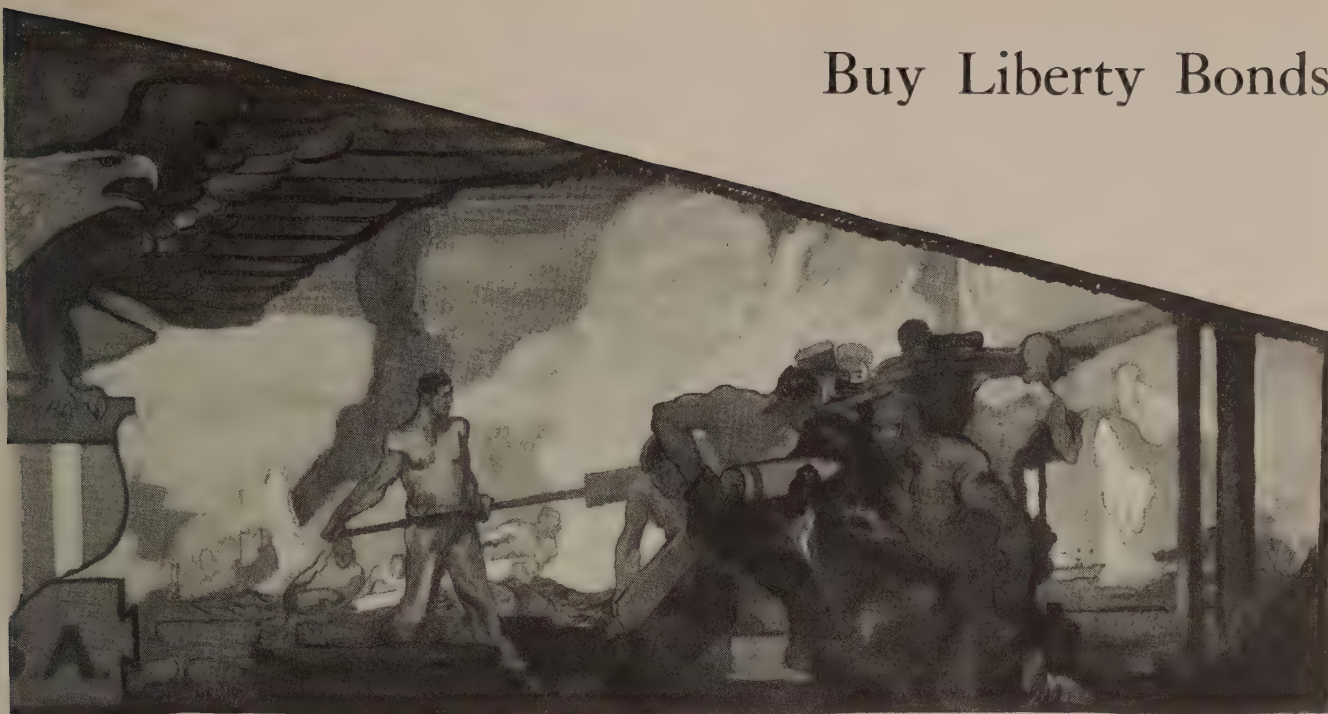
"Notice is hereby given that this board will withhold from such projects priority assistance, without which construction of the character mentioned will frequently be found impracticable, and that this notice be given wide publicity, that all parties interested in such undertakings may be fully apprised of the difficulties and delays to which they will be subjected and embark upon them at their peril."

Code of Lighting School Buildings

THE Illuminating Engineering Society announces that the revised edition of its "Code of Lighting School Buildings" is now being placed in type. It will be remembered that the first edition of this code was circulated several months ago for the purpose of obtaining discussions and criticisms. As a result some one hundred communications have been received from lighting experts, architects, educators, and school superintendents. These have been carefully considered by the committee on lighting legislation in its revision of the technical data and principles of school lighting which are embodied in the code.

Some twenty million school-children in the United States daily perform work trying to the eyes. Proper illumination is essential. Available statistics show that nearly 10 per cent. of the school-children who have been examined have defective vision. The enactment of rules and regulations and the dissemination of knowledge relating to correct

Buy Liberty Bonds



Lieutenant Henry Reuterdahl, U. S. N. R., on the Sub-treasury Building, New York.

lighting conditions is one of the most important needs of our educational institutions and legislative bodies.

While the code is intended primarily as an aid in formulating legislation relating to the lighting of school buildings, it is also intended for school authorities as a guide in individual efforts to improve lighting conditions.

The revised edition of the "Code of Lighting School Buildings" is being printed, and the society will be glad to sell them at cost to interested parties. Orders for large quantities should be placed before April 10, 1918.

The New York State Association of Architects

ARCHITECTURE,

March 6, 1918.

Charles Scribner's Sons,

597 Fifth Avenue, New York.

Dear Sirs: As a matter of public information, I am informing you briefly as to the actions of the fifth annual meeting of the New York State Association of Architects, held at the Manhattan Hotel, New York City, February 21, 1918.

Trust you will give this its due publicity.

The following is a list of the newly elected officers and directors:

OFFICERS

President, Mr. Kohn, New York Chapter.

Vice-President, Mr. Green, Buffalo Chapter.

Secretary-Treasurer, Mr. Slee, Brooklyn Chapter.

DIRECTORS

Mr. Tilton, New York Chapter.

Mr. Phelps, New York Chapter.

Mr. Quinby, Brooklyn Chapter.

Mr. Mackintosh, Brooklyn Chapter.

Mr. Cary, Buffalo Chapter.

Mr. North, Buffalo Chapter.

Mr. Gouge, Central New York Chapter.

Mr. Stern, Central New York Chapter.

Many questions of vital interest to the architects of the State were discussed, with instructions to take same up

with their respective chapters, to have their directors prepared to have a further discussion at the deferred meeting to be held at Philadelphia, during the session of the convention of the institute, April 24 to 26.

Yours very truly,

JOHN B. SLEE,

Secretary-Treasurer.

Henry J. Hardenburgh

MR. HARDENBURGH was one of the best-known architects in the country, and his work, especially the construction of a number of great modern city hotels, gave him an international reputation. His great-great-grandfather was the founder of Rutgers College, in New Jersey, and one of Mr. Hardenburgh's first commissions was the construction of the chapel and library for the college. He will be best remembered as the architect of the Waldorf Hotel on Fifth Avenue, the Astoria, the Hotel Manhattan, the New Willard, Washington, the Copley Plaza, Boston, the Windsor in Montreal. He was the architect of the new physical laboratory of Princeton University, in course of construction. He was a member of the American Institute of Architects, the Architectural League, of which he was first president, the American Fine Arts Society, and the Sculpture Society.

Ahoy, the Concrete Ship!

IN simple language and in words of one syllable, so that he who runs may read, or those that sit still may comprehend—a match will float, a tack will sink; hence the primitive wooden ship, thence the marvel of the iron ship—now the incomprehensible stone ship!

The *Faith*—a concrete ship—releases the wood and steel industries to more urgent uses; it is an omen and a token of world democracy greater than the submarine has been a menace—it is the *Monitor* vs. the *Merrimac*; it is history repeating itself—it is bad news for the Kaiser.

WILLIS POLK,

San Francisco.



HOUSE, F. AMBROSE CLARK, WESTBURY, I. I.

Rogers & Zogbaum, Architects.

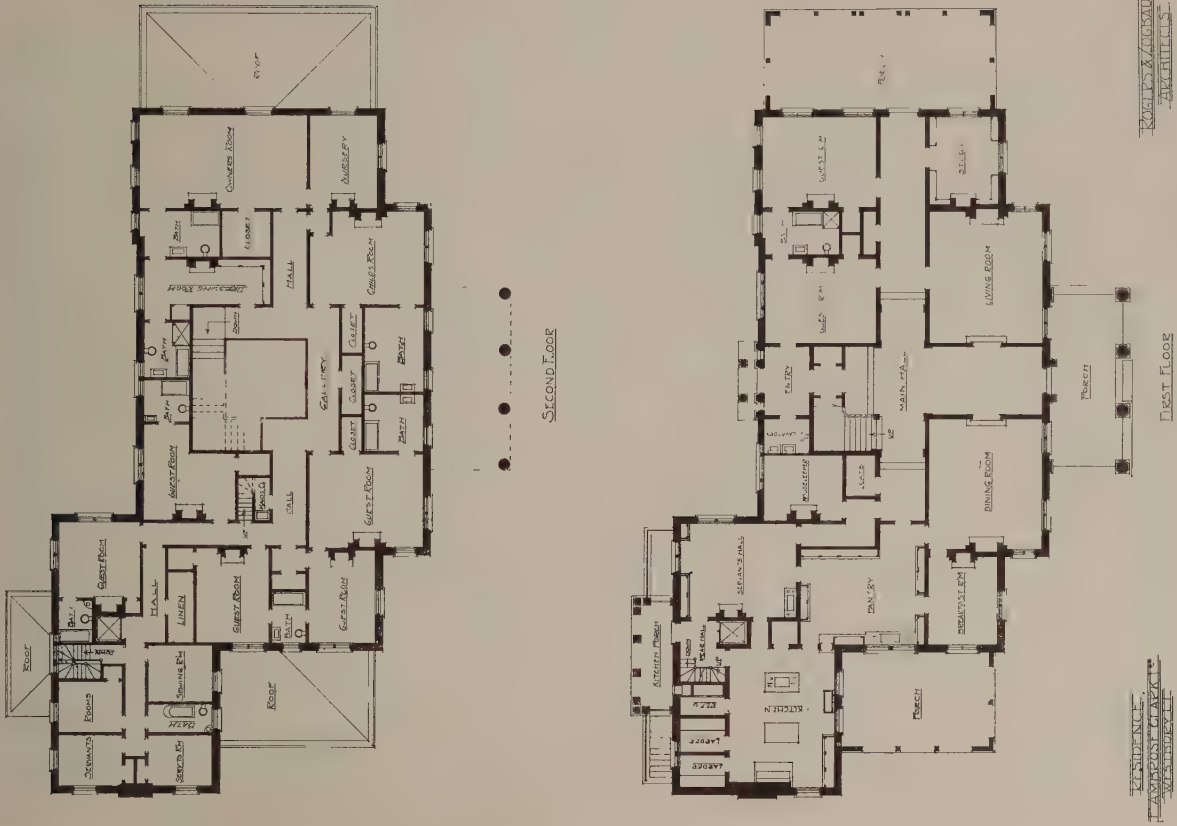


PORCH.

HOUSE, F. AMBROSE CLARK, WESTBURY, L. I.

PLANS.

Rogers & Zogbaum, Architects.





ENTRANCE DOORWAY.



ENTRANCE DOORWAY.



STAIR-HALL.

HOUSE, F. AMBROSE CLARK, WESTBURY, L. I.

Rogers & Zogbaum, Architects.

An Architect's Pilgrimage Through the Middle West

By Frank E. Wallis, A. I. A.

I AM getting my education among the people and the architects of Minneapolis, of Milwaukee, of Chicago and Cleveland. I find them sitting with the New Yorkers on the knife-blade of circumstances, having codified their imagination with many codes and by-laws, but never having capitalized their imagination in the sense that its bonds and stocks might be sold in the market with those of other men of parts.

You may rubber-stamp the name of the city or write it in according to your knowledge, and then accept as common to them all these facts: that some architects have retired, some would like to retire, and most of them have had retirement forced upon them; many have changed their vocation, and some of them are consuming their capital; many and very many are annoyed and worried over the financial necessity of keeping their faithful stenographer and lone draftsman, while others are in addition exceedingly worried over wife and babies. While the price of building-material has been somewhat stabilized, transportation has had its insides ripped out for our purposes. Indeed, if this were not true, there would be no hand-sized cloud in the horizon, for men are patriotizing and profiteering to such a degree that no thought can possibly be given to the necessity of building.

At present the citizens of Uncle Samuel's domain are engaged in the sole business of German garbage-removal, and only when that job is completed can they return to their usual avocations. It seems to be the general opinion of the men in our profession in these Middle Western cities, that "they also serve who only stand and wait," but that it is a mighty difficult thing for them to practise. They wish greatly that they might serve and build or serve and fight, it matters little which; too old and too soft to fight, but ripe and able to build, to engineer, and to manage those things for which their training fits them for the glory of the flag. After which time the word "architect" should be put on the map, so that neither Uncle Samuel nor the Wall Street men will again misunderstand that constructive action for which it stands.

I find in Minneapolis that the labor question and that of building-material and its transportation are not nearly so acute and troublesome as we find them in the East—cement from Chicago, only eleven hours distant, timber from the Pacific coast, with no large city interfering, and labor settled and content, this being an own-your-own-home city and far removed from the increased wage blandishments of near-by government cantonments and high-salaried munition works. Work is prospering on warehouses in the industries section and some small work is being done. Some of the architects and landscape architects have recently been engaged in the laying out of towns for the mining district of the Southwest and in the neighborhood of Duluth. These towns, the plans of which I have seen, compare most favorably with some recently built by the British Government.

It is extremely puzzling to me, however, to find here again that hesitation on the part of the managements to accept the architect as an able man, qualified to design in units or in mass. In one case I find an architect, a landscape architect, and an engineer—a consulting engineer only

—of a beautiful and efficient village, mostly completed, the plans being published with the names of both landscape architect and architect erased, with only the name of the consulting engineer published. Curious, isn't it? In another case, when the architect of an entire town in Arizona was compelled to travel long distances, he, being wise in his generation, passed himself as builder, this being for his own greater comfort and satisfaction. He had discovered that the word "architect" aroused the suspicion of the average business man, and at times it seemed always to bring out the fact that the other man had artistic aspirations, having always had an inherited sense of color, and could himself make pretty water-colors. I find myself actually envious of my old Boston friend, who has practised for twenty-five years in this most progressive and appreciative city. You will find the East here, all the ear-marks of your Eastern friends. I have lunched in Masqueray's St. Paul Hotel, wandered through the reading-rooms of Litchfield's very beautiful public library, saluted Cass Gilbert's State capitol. I have found old furniture friends in the great furniture warehouse and factory, where furnishings are being prepared for one of our most exclusive New York clubs, and I have successfully loafed in the companionship of beautiful antique English, Japanese, and French cabinets and hangings. These people are leaders, and their city is unique in its natural beauty.

Please imagine, if you will, Mr. Eastern Architect, that you are established in a down-town office twenty minutes from home, the home on the border of a beautiful lake, with canoe racks across the boulevard, an open park, two blocks from trolley, trees, neighbors, and the Western sunset, far from the madding crowd of Polacks and such-like, fine clubs, and many potential clients, this being the home of the wealthy grain and lumber merchants who control and draw their wealth from a country with an acreage exceeding the area of Europe.

Milwaukee seems to be held up architecturally for the time being, and, while there are a few modern office-buildings designed in the usual manner, to my mind the old stuff bordering on the river has more real architectural value than the new stuff. The old St. John Cathedral is of superior attainment, barring its morbid brick coloring. This building is designed in mass and detail in much the same fashion as the best of the Old World stuff has been designed, but what a brown-stone monstrosity is the Milwaukee court-house! Like much of the earlier work in the city, it could just as well have been dispensed with. The galvanized iron acanthus of its Corinthian capitals have fallen into the street, but its knobs and its blatant German Victorian stupidity still dominates and discolors the atmosphere. There are, however, some very charming houses designed by the later editions in the profession, and there is one very beautiful and a most original church, of brick both inside and out, designed with honesty and executed with faithfulness.

Some of the architects in Milwaukee are wondering if they will be compelled to change their title in the event of a long war and the disappearance of the architect in the maw of the ubiquitous engineer, or the relegation of the title along with the dodo in the museum of natural history.

To be continued



HOUSE, MISS JESSIE TURNER, HARTSDALE, N. Y.



Eugene J. Lang, Architect.

The Annual Dinner of the New York Chapter of the American Institute of Architects

THE annual dinner of the New York Chapter of the American Institute of Architects was held Saturday evening, March 23, 1918, at the Beaux Arts Institute of Design, 126 East 75th Street, at which a large representation of the Chapter was present. Mr. Egerton Swartwout, President of the Chapter, addressed the Chapter upon the work which had been accomplished by it during the last year, and announced the names of the individual men who were aiding in the war programme both here and abroad.

Mr. Henry Bacon was the recipient of the Chapter's Medal of Honor. The banquet-hall walls were hung with photographs and drawings of Mr. Bacon's work, and behind the speaker's table, draped in American flags, was a large rendering of the Lincoln monument at Washington.

Mr. Otto M. Eidlitz, Director of Industrial Housing, was the chief speaker of the evening, bringing to the Chapter the most recent news from Washington regarding the housing programme of the national government. Industrial Housing was the subject of the evening, and Mr. Frederick L. Ackerman made a thoughtful, well-conceived address upon the policy that should be supported for producing normal surroundings for our working people somewhat after the experience of England.

Mr. Allen Robinson spoke upon the necessities of recreation and amenities that should be urged in each housing programme.

At these dinners, for the past half-dozen years, the Chapter presents medals and mentions to the builders of apartments and tenements who have erected the best designs during the current twelve months. These awards were instituted to awaken among builders a sense of duty they owe the city as regards the street façades. The plans are not taken into consideration. It has been observed that these awards stimulate builders to produce better-looking buildings. This has been very obvious of late years in The Bronx particularly, for each year, following an award, the judges can observe that the medal design of the previous year is pretty apt to be imitated.

This year The Bronx was not presented with either a medal or mention, although all the buildings of that section were carefully examined by the jury. The jury consisted of Messrs. Donn Barber, W. W. Bosworth, Leon N. Gillette, Everett V. Meeks, and Henry Atterbury Smith, together with the President and Secretary of the Chapter, Messrs. Egerton Swartwout and Stowe Phelps.

The New York Chapter of the American Institute of Architects has awarded each year for the past eight years two medals and four honorable mentions for excellence in exterior design of apartment-houses.

The following is a complete list of awards:

1910

OVER SIX STORIES

MEDAL:—To Francis J. Leland, owner of the twelve-story apartment-house "Verona," at 32 East 64th Street, designed by William E. Mowbray, architect.

HONORABLE MENTION:—To Hendrick Hudson Company, owners of the twelve-story apartment-house "Hendrick Hudson," northeast corner of Riverside Drive and 110th Street, designed by Wm. L. Rouse, architect.

HONORABLE MENTION:—To The Grace Hull Realty Co., former owners of the twelve-story apartment-house "The Britannia," at 527 West 110th Street, designed by Waid & Willauer, architects.

SIX STORIES OR UNDER

MEDAL:—To J. Francis A. Clark, owner of six-story apartment-house at No. 144 East 40th Street, designed by Walker & Gillette, architects.

HONORABLE MENTION:—To H. T. Weeks, owner of the six-story apartment-house at No. 140 Wadsworth Avenue, designed by F. A. Wright, architect.

HONORABLE MENTION:—To The Medford Realty Company, owner of the six-story apartment-house "The Medford," at No. 562 West 164th Street, designed by Schwartz & Gross, architects.

1911

OVER SIX STORIES

MEDAL:—To The Five Sixty-Three Park Avenue Company, Pedro de Florex, President, owner of the twelve-story apartment-house at 563 Park Avenue, designed by Walter B. Chambers, architect.

HONORABLE MENTION:—To B. Crystal & Son, owners of the twelve-story apartment-houses known as "Oxford Hall" and "Cambridge Hall," Nos. 454 and 456 Riverside Drive, designed by George and Edward Blum, architects.

HONORABLE MENTION:—To Fullerton Weaver Realty Company, S. F. Weaver, President, owner of the nine-story apartment-house at 116 East 58th Street, designed by J. E. R. Carpenter.

SIX STORIES OR UNDER

MEDAL:—To William K. Vanderbilt, owner of the six-story apartment-house known as "East River Homes," situated on the East River and 77th Street, designed by Henry Atterbury Smith, architect.

HONORABLE MENTION:—To City and Suburban Homes Company, owner and architect of the six-story apartment-house situated on 516 to 528 East 79th Street and known as "The Bishop Potter Memorial Buildings."

HONORABLE MENTION:—To The Roundtree Realty Construction Company, owner of the six-story apartment-house "Altoria," at 820 West 180th Street, designed by M. E. Roundtree, architect.

1912

OVER SIX STORIES

MEDAL:—To Century Holding Company, owners of the twelve-story apartment-house at 998 Fifth Avenue, designed by McKim, Mead & White, architects.

HONORABLE MENTION:—To The Park Avenue & 54th Street Company, owners of the twelve-story apartment-house at 401 to 405 Park Avenue, designed by Cross & Cross, architects.

HONORABLE MENTION:—To The 135 West 58th Street Company, owners of the nine-story apartment-house situated at 135 West 58th Street, designed by Walter B. Chambers, architect.

SIX STORIES OR UNDER

MEDAL:—To the Wedgwood Company, owners of the five-story apartment-house situated at Decatur Avenue and Fordham Road, designed by Andrew J. Thomas, architect.

HONORABLE MENTION:—To the A. Feldmann Construction Company, owners of the six-story apartment situated at the northeast corner of 149th Street and Riverside Drive, designed by George and Edward Blum, architects.

1913

OVER SIX STORIES

HONORABLE MENTION:—To the 521 Park Avenue Company, owners of the twelve-story apartment-house on the northeast corner of 60th Street and Park Avenue, designed by William A. Boring, architect.

HONORABLE MENTION:—To the Aeon Realty Company, owners of the nine-story apartment-house at 105 East 53d Street, designed by Walter Haefeli, architect.

1914

OVER SIX STORIES

HONORABLE MENTION:—To the 118 East 54th Street Company, owners of the nine-story apartment-house at 115 East 53d Street, designed by Cross & Cross, associated with Julius Harder, architects.

SIX STORIES OR UNDER

MEDAL:—To Vincent Astor, owner of six-story apartment-house at 305-317 West 45th Street, designed by Evarts Tracy, architect.

HONORABLE MENTION:—To A. L. Mordecai & Son, owners of five-story apartment-house at 399-411 Audubon Avenue, designed by Andrew J. Thomas, architect.

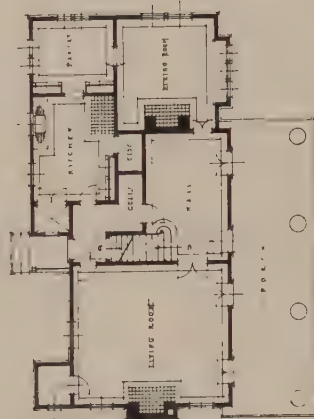
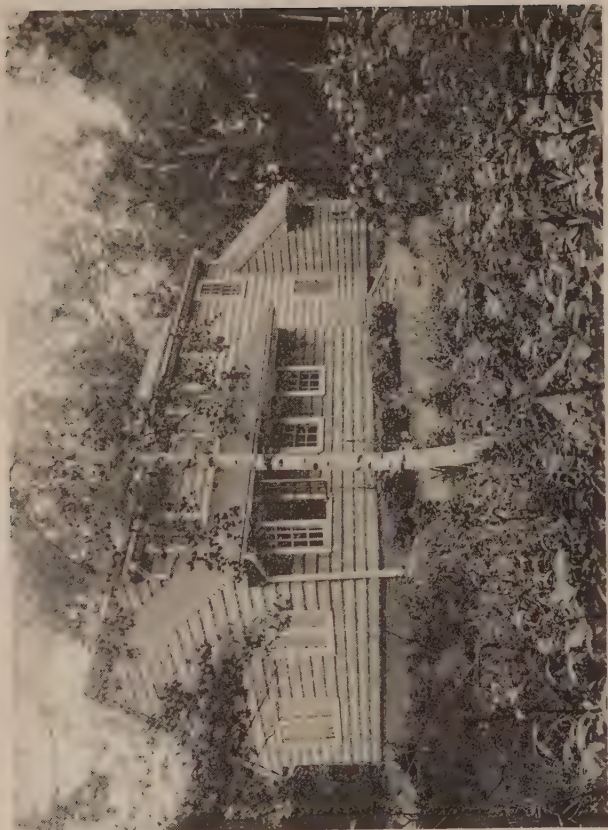
1915

OVER SIX STORIES

MEDAL:—To the 62d Street Company, Inc., for the building at No. 43 East 62d Street, Rouse & Goldstone, architects. Selected because of its attractive façade and excellent handling of brickwork and marble, in harmony with the Colony Club, which it adjoins.

HONORABLE MENTION:—To the 400 Park Avenue Company, Inc., for their building at the northwest corner of Park Avenue and 54th Street, No. 400 Park Avenue, Warren & Wetmore, architects. Selected for its simplicity and dignity; a limestone building with terra-cotta judiciously used.

Continued on page 113.



HOUSE FOR MISS VIOLET J. RANSOME, PLAINFIELD, N. J.

Julius Gregory, Architect.

Awards continued from page 111

SIX STORIES OR UNDER

MEDAL:—To Augustus Van Cortlandt, Esq., for his building at 246th Street and Broadway, Cross & Cross, architects. Selected for its good use of materials, well-designed detail, and domestic character.

HONORABLE MENTION:—To the Hudson Investing Company for their building at No. 682 Academy Street, George F. Pelham, architect. A brick building selected for its straightforward and sensible use of inexpensive materials.

1916

OVER SIX STORIES

MEDAL:—To 907 Fifth Avenue Company, J. E. R. Carpenter, architect.

HONORABLE MENTION:—To Vincent Astor, apartment at Broadway and 89th Street, Charles A. Platt, architect.

HONORABLE MENTION:—To 420 Park Avenue Company, building at corner 55th Street and Park Avenue, Warren & Wetmore, architects.

SIX STORIES OR UNDER

MEDAL:—To Pickens Building Company, apartment at southwest corner Creston Avenue and 188th Street, A. J. Thomas, architect.

HONORABLE MENTION:—To Ph. Weinstein & Company, Inc., apartment at southwest corner of Vyse Avenue and 181st Street, Goldner & Goldberg, architects.

HONORABLE MENTION:—To Wicklow Building Company, Inc., apartment at northeast corner of Creston Avenue and 184th Street, Kreymborg Architectural Company.

1917

OVER SIX STORIES

MEDAL:—To The C. C. Corporation, owner of building at southwest corner of 66th Street and Park Avenue, J. E. R. Carpenter, architect.

HONORABLE MENTION:—To 31 East 72d Street Corporation, owner of building at the northeast corner of 72nd Street and Madison Avenue, Rouse & Goldstone, architects.

SIX STORIES OR UNDER

MEDAL:—To Cozine-Warren Company, owner of building at 92 Grove Street, Andrew J. Thomas, architect.

HONORABLE MENTION:—To Sailors Snug Harbor Corporation, owner of building "Washington Mews," at 6-24 East 8th Street, Maynicke & Francke, architects.

HONORABLE MENTION:—To 115 to 135 West 16th Street Company, owner of building at 115 to 135 West 16th Street, Z. A. & H. Boehm, architects.

Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer

SURETY'S LIABILITY FOR COST OF COMPLETING WORK ON CONTRACTOR'S DEFAULT

Action was brought upon a bond given to the plaintiff by a contractor as principal and the defendant as surety, conditioned for the faithful performance by the principal of a building contract between it and the plaintiff. The contract was in a form very commonly used, and included an agreement by the contractor that the work should be fully performed on or before a certain date, such time being made of the essence of the contract. It was further provided that in case of default by the contractor the plaintiff might employ other persons to complete the work at the contractor's expense. There was also a provision for the payment of liquidated damages of \$100 per diem for failure to complete the work within the stipulated time. The construction company defaulted in the performance of the contract after a very small proportion of the whole work had been completed, and the plaintiff, after giving due notice to the contractor and the surety, proceeded to enter into a contract with another contractor for the completion of the work for a lump-sum price which somewhat exceeded the price for which the construction company had agreed to perform the work. The action was brought in part to recover the excess cost. To support so much of its cause of action the plaintiff attempted to prove the contract he had made with the second contractor for the completion of the work, and the sums paid thereunder. This proof the trial court refused to receive, and insisted that the plaintiff must prove item by item the work left undone when the first contractor defaulted, and the reasonable value of completing such item of work. On appeal, the New York Appellate Division holds that this was error. The surety's agreement was that in case of default the principal should pay to the plaintiff the cost and expense to which the latter might be put in completing the work. The rule in such a case is held to be no different from that which would be applied in an action against one who has agreed to make repairs which he had failed to make, and which the plaintiff had consequently been obliged to make. The usual way to construct a build-

ing is by contract or contracts, and nothing appeared in the case to impeach the contract for completion. Proof of making the contract and of the amount actually paid under it was therefore competent to establish prima facie the plaintiff's claim in this regard.

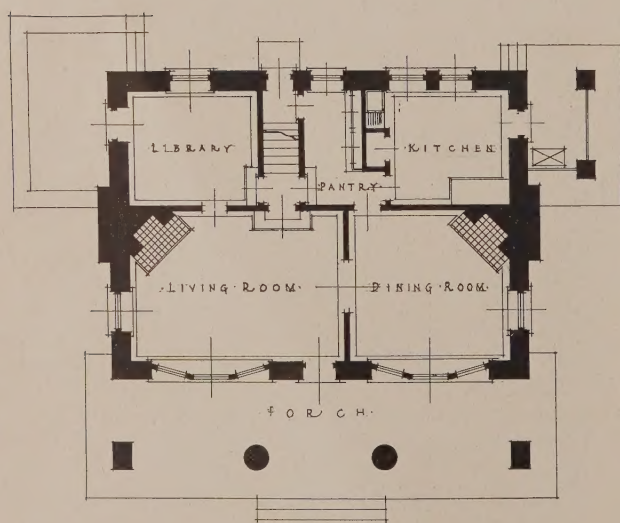
A second question presented by the appeal was as to the plaintiff's right to recover the stipulated damages for delay, in addition to the cost of completing the work. This question the court answered in the affirmative. The plaintiff was entitled to that compensation which would leave him as well off as he would have been if the contract had been fully performed. That included not only the cost of completion but also any special loss by reason of delays, etc. —*McKinney vs. Illinois Surety Co.*, 167 N. Y. Supp. 843.

INSPECTION OF WORK BY GUARANTOR

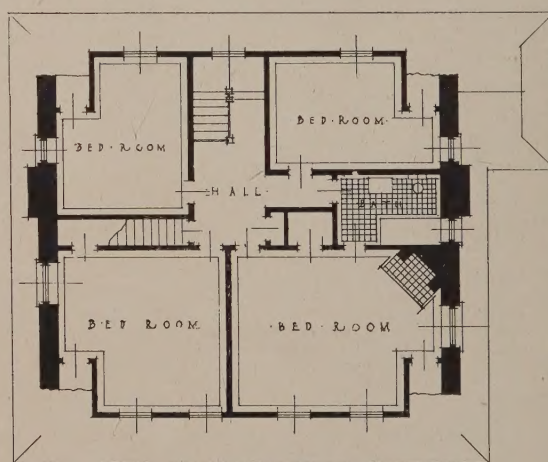
A corporation agreed to guarantee the payment for cement work on a building operation, furnished to the general contractor. In an action on the guaranty it appeared that the guarantor had assented to certain changes in the specifications, and that from time to time its inspector had certified that the work had been properly done in accordance with the plans and specifications, that the amount named in the certificate was due, and such certificate had been approved by the corporation. It was held that the guarantor could not assert that it was relieved of liability because of the departure from the specifications.—*Linker vs. Central Trust & Savings Co.*, 66 Pa. Superior Ct. 511.

SUBCONTRACTORS' LIENS

The Mississippi Supreme Court holds that the right of a subcontractor, material man, or laborer to a lien on the amount due from the owner to the principal contractor on giving notice to the owner is defeated by a bona-fide assignment by the contractor of the balance due and to become due under the contract made before the service of the notice of lien by the other claimants, though the assignee does not give the lien claimants notice of the assignment.—*Lake Strickland Lumber Co. vs. Rheinart*, 76 So. 643.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE, WILLIAM KENNEDY DICKERSON, GOSHEN, N. Y.

Julius Gregory, Architect.



ARCADE, APARTMENTS, 270 PARK AVENUE, NEW YORK.

Warren & Wetmore, Architects.